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The anatomy of a cow poem, or 'bredlik'

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The poem is generally first person and begins with "My name is " unless part of a series; series are structured as dialo **Follow get-thee-to-a-shrubbery**

Cow poems are in strict iambic dimeter.

A cow poem has the scheme *A*A*B*B.

The cow stanza is a 6-line stanza followed by a 2-line 'punchline', varying on "I [do the thing]/I lick the [thing]; much like Benadryl Cabbagepatch, the closer the conformity, the better the effect.

Spelling is more-or-less phonetic, especially for vowels, with some exceptions (classical cow poems make exceptions for "I", notably) and certainly no numbers; the effect is often described as 'pseudo Chaucerian'. The grammar too is fairly standard.

Or to put it another way

My naym is pome
And wen you noe
The rould that mayk
My strukchur floe
And poeits bend
Tou hone ther art

I mayk you smyl
I tuch the hart

ok OP im sorry but this is misinformation and i can't just let it pass. cow poems do NOT abide my iambic pentameter, and the punchline is NOT a couplet, it is a MONOSTICH. this is NOT cow poem structure.

THIS is cow poem structure, based on the original:

*"my name is Cow,
and wen its nite,
or wen the moon
is shiyning brite,
and all the men
haf gon to bed
i stay up late.*

i lik the bred."

so actually cow poems have a rhyme pattern of: abcbdefe; this rhyme scheme is known as a [LENTO](#).

cow poems also break with conventional lento structure because it does not separate the 8 lines into two quatrains; ONLY the last line/"punchline" is separated into its own stanza for emphasis.



HOWEVER i also would argue that the last line, while traditionally considered a monostich stanza by the line break, is really just emphasis, and italicized or bolded last line would also work here, and still be acceptable cow poem form.

i would also argue that OP's poem itself isn't quite right: cow poems do not use v's as replacement vowels, but in addition to vowels, and **Follow get-thee-to-a-shrubbery** judgement is def subjective. generally you REMOVE letters that are unnecessary to phonetic spelling, not replace them, and definitely not adding them.

there's also a bit of "cow accent" pronunciation reflected in the phonetic spelling that i think is very important, but again, subjective.

i also think the capitalization of the name is crucial in the original. but i also believe in allowing for artistic choices that deviate from traditional poetry structure rules- the original itself does so, so obviously there are instances where these deviations are not only appropriate, but elevate the work beyond what it would have if the author hadn't broken from convention.

as a writer, however, i think that if you are setting out with the specific intention of using a defined structure (in this case, the cow poem), you have to KNOW the rules before you break them. but i don't mean to be pedantic about following the original, because that's not what art is about, so im definitely open to discussion about this

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